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for their city Cyrus E. Dallin's equestrian statue "The Appeal to the Great Spirit." The statue, which is now in Paris, has been cast in bronze. It has been approved by the Art Commission, and an admirable site for it in the Fens has been selected by the Park Commission. The sum of \$12,000 is required. This movement originated among the artists of Boston, who are desirous of giving, by this means, impetus to the development of the city on artistic lines and the substitution of decorative sculpture in the place of the prevalent portrait effigy which at present occupies almost every available site in public places and parks.

A new art course has been issued for use in the Chicago Public Schools which has some unique features and may well be commended to notice. It comprises a series of books purposed for guidance in study from the fourth to the eighth year, each of which contains examples of good design, studies from nature, reproductions of paintings by those who have attained eminence, and sketches in black and white and color. They are in a way little galleries of art, teaching the relation of the fine and applied arts and tending toward the development of discriminating appreciation. In very great contrast are these, and Miss Seegmiller's excellent books, to the drawing books used in the public schools thirty years ago.

Since January the Friends of American Art have purchased for the permanent collection of the Chicago Art Institute eight pictures and five etchings: "The Port Douarnenez, Brittany," by George Elmer Brown, "Maya, Mirror of Illusions," by Arthur B. Davies, "Lady in Green and Gray" by T. W. Dewing, "Against the Light" by Childe Hassam, "Young Woman in Black" by Robert Henri, "A Coming Storm" by William Keith, and "Hill Top" by J. Francis Murphy. The etchings are by George Walter Chandler, Lester G. Hornby, William Levy, F. W. Raymond, and Ernest D. Roth.

Bills have been introduced into Congress during the present extra session appropriating \$100,000 each for statues of Thomas Jefferson and Alexander Hamilton to be erected in Washington. Also providing for the construction of a memorial bridge to Arlington at a cost not to exceed \$5,000,000, and for the erection of a monument to the Signers of the Declaration of Independence for which the sum of \$10,000 is appropriated.

IN THE MAGAZINES

Two quarterly publications were issued in April which possess special interest—*Landscape Architecture*, the official organ of the Society of Landscape Architects, and *The Print Collector's Quarterly*, a little magazine issued by Frederick Keppel & Company. The former contains articles on town planning and landscape gardening, with diagrams but almost no illustrations; the latter, articles on "The Etchings of Goya," by Charles H. Caffin, on "The Etchings of Fortuny," by Royal Cortissoz, and on "Landscape Etching of the 17th Century," by David Keppel, all of which are profusely illustrated. *Handicraft* for May has, as a leading article, a description by Marion V. Loud of the tile floors in the new Episcopal Cathedral at Detroit, which was dedicated a few days ago. The Cathedral was designed by Cram, Goodhue and Ferguson; the floors by Miss Mary Chase Perry of the Pewabic Pottery. The current number of the *International Studio* opens with an article by William Walton on Mr. E. H. Blashfield's mural decorations for the Hudson County and Youngstown Court Houses, which are handsomely reproduced. In the *Architectural Record* is found a thought-provoking article by Frank E. Winkler on "Mitigating the Gridiron Street Plan," and in *Current Literature* is an entertaining, illustrated review of an article in *The Nineteenth Century* (London) on "Coming Art and the Insane Asylum," in re the post-impressionists. The *May Century* contains an article, pleasantly written, on "Piranesi, Etcher and Architect,"

by Frederick Keppel; the *Harper's*, an article by Charles H. Caffin, on "William Strang, Painter and Etcher," who "is one of that group of Scotchmen who have done so much to refertilize British art"; and in the *Scribner's* is found the first of a series of essays by Kenyon Cox on "The Classic Spirit in Painting," which constitute the 1911 Scammon lectures at the Art Institute of Chicago. Mr. Cox writes with enthusiasm and conviction, and what he says opens new avenues of thought, and furnishes material for profitable discussion.

BOOK REVIEWS

EMPIRE FURNITURE, A Portfolio containing 60 heliotype plates, with an introduction and explanatory tables by Egon Hessling. Bruno Hessling and Co., New York, Publishers. Price \$20.00.

To those interested in styles of furniture this portfolio will prove of absorbing interest and to craftsmen and others engaged in the decorative arts it will also be found invaluable. The selections for illustration have been admirably made and an adequate conception is given of the style represented. The Empire style stood for a phase of society more properly than civilization which in all probability will not find repetition. It possesses a grace and elegance which will perpetually exert charm; at its best it was high if not the highest art expression, in its perversion it descended very low. The value of the present publication lies not merely in the beauty of the plates and excellent character of those pieces chosen for reproduction, but in the fact that in many instances enlarged details are given which will serve as working models and draw attention to the exquisite perfection of the workmanship as well as of the design of the period. It is exquisiteness of this order that much of the present-day product sadly lacks and for which nothing can completely compensate. The volume, which measures a little more than 12 by 16 inches, is uniform with "The Furniture of the French Renaissance" (collec-

tions in the Cluny Museum), "The Furniture of Louis XIV and Louis XV in the Louvre," etc., published under the same auspices.

THE STUDIO YEAR BOOK OF DECORATIVE ART, A Review of the Latest Developments in the Artistic Construction and Furnishing of the House in Certain European Countries. John Lane Company, London and New York, Publishers. Price \$3.00 net.

This book deals with the art of four nations, Great Britain, Germany, Austria, and Hungary. The first half of the volume is given over to Great Britain and the essay which prefaces this section in a measure comprehends the art of the other nations as well. Sharp comparison is made between the progress which is being made in Germany and Austria with the retrogression in craftsmanship remarked in England, the greater merit of the Government schools in these countries being ascribed as reason. Attention is frankly called to the lack of originality of design and to the prevalent blind following of traditions. On the other hand, however, note is made of the general improvement of taste and the predisposition for more harmonious furnishings. The book is chiefly made up of pictures, and though among the illustrations some good examples of decorative art are to be found it must be confessed that in the aggregate the display is by no means inspiring. Almost all the productions seem self-conscious and to lack that fundamental cause which alone justifies creation.

AN ADDRESS TO CHILDREN ON A CITY PLAN

On the 22d of February Mr. Charles D. Norton addressed a large audience of boys and girls in Orchestra Hall, Chicago, on "George Washington's Plan for the City of Washington," telling how the National Capital was originally laid out and making it a plea for the unselfish support of an ideal in civic development for Chicago. This address has since been published in pamphlet form and makes excellent reading. For the use of Junior Civic Leagues it would be serviceable.